FROM A PROTAGONIST TO WOMAN WRONGED : A COMPARATIVE STUDY OF SHAKUNTALA OF KALIDAS AND UTKARSH PATEL

A Synopsis

Presented for Awarding the

Ph.D. (Doctor of Philosophy) Degree in

Shyam University, Dausa, Rajasthan

RESEARCH SCHOLAR

SHRUTI PAREEK

SUPERVISOR

DR.KIRTI SHEKHAWAT

DEPARTMENT OF ENGLISH

SHYAM UNIVERSITY

INDEX

SERIAL NO.	PARTICULARS	PAGE NO.
1.	INTRODUCTION	
2.	REVIEW OF LITERATURE	
3.	OBJECTIVES	
4.	RESEARCH DESIGN	
5.	DATA COLLECTION	
6.	CHAPTERISATION	
7.	CONCLUSION	
8.	BIBLIOGRAPHY	

1. INTRODUCTION

'SHRUTI' and 'SMIRITI':Ancient indian literature can be categorised in these two concepts. SHRUTI was the literature transmitted by listening and SMIRITI by remembering.Indian literature seems to come in existence with Vedas (Rig Veda,Yajur Veda,Sama Veda and Atharva Veda) that was transmitted by listening or oarally. Puranas ,Manu Smiriti and Upnishadas came in existence by remembering. Later on two great epics of Indian literature Mahabharata and Ramayana glorified the history of Indian literature by sage Vyas and sage Valmiki written in Sanskrit. Kalidas was another greatest poet,dramatist from Indian literature who has contributed in Indian literature in the form of Raghuvansha, Kumarsambhava, Meghadoota and Abhigyanshakuntalam. Sir William Jones, was the first translater of Shakuntala which made him one of the greatest orientalists and humanists. He was so influenced by Shakuntala that he wanted it, to be placed in world literature.And it was enthusiastically welcomed by the world literature and thus Shakuntala contributed to Indian literature megnificently.

Narration of Shakuntala has been originated from sage Vyas's Mahabharata. Shakuntala, a woman of pure heart,thoughts,cherished heavenly beauty, is the first strong female character comes in light throughout the Indian mythology.After her we find description of many iconic females like Menka,Draupadi,Amba,Sita,Urmila etc. in Indian mythology. From the age of Vedas till today we find the women struggling with patriarchy for her rights ,sometimes as mother of Sarvdamana (Bharat) Shakuntala or Sita for Lava-Kusha ,sometimes as Nirbhaya for herself . It have not affected the status of women through the times whether she is an intelligent,wise or sensible individual or an important part at the time of forming life.But what changes have been shown in the character of Shakuntala of Kalidas and Shakuntala of Utkarsh Patel?

..... “God may be in the details, but the goddess is in the questions. Once we begin to ask them, there’s no turning back.”

~ Gloria Steinem

This is about the journey of the first visible female character ‘Shakuntala’ who appeared with invincible strength, modesty and piousness of mind. How does she get transformed from a protagonist to the woman wronged ? This is the story of beautiful Shakuntala and her pristine love for King Dushyant where Kalidas remakes the story into a love idyll whose characters represents a pious aristocratic ideal: the girl(Shakuntala), sentimental, selfless, alive to little but the delicacies of nature, and the king, first servant of the dharma (religious and social law and duties), protector of the social order, resolute hero, yet tender and suffering agonies over his lost love. It has been studied a lot with the passage of time not even in different languages in Indian literature but in world literature too. Indian literature first found ‘Shakuntala’ in ‘Mahabharata’ by sage ‘Vyas’ where we find her very strong and independent a woman who raises her son (Sarvadamana later known as Bharata) wisely and bravely and makes him a great warrior, Bharat who united the whole country and got its pride name after him and later the greatest ancient dramatist Kalidas brought ‘Shakuntala’ in light with his great work ‘Abhijnana Shakuntalam’ with new grace and astute. The source of both creations are similar ‘Mahabharata’ but with the artistic use of mythological elements Kalidasa freed the king Dushyant from the guilt of abandoning ‘Shakuntala’ to put the patriarchy superior . Although Kalidas represents his heroine as the protagonist but still, she has been portrayed as submissive and subordinate still, the story of Shakuntala is considered a well-read romantic drama throughout the different kinds of literature from the ages so it has been approached here to study for its different unique literary elements in comparison with a new composition “Shakuntala : the woman wronged” of Utkarsh Patel,who is a professor of comparative mythology at Mumbai University.

The great dramatist Kalidas magnificently portrayed the heavenly, charming womanhood of his heroine Shakuntala as his other heroines like ‘Urvashi in ‘Vikramovarshiya’ and ‘Malvika’ in ‘Malvikagnimitram’ with the impressive, pictorial presentations of human emotions in connection with nature. The play consists of seven acts. We find the narration of Shakuntala and Dushyant at the beginning of Mahabharat in between sixty seven to seventy-four chapters. The description is found in Padam Puran too but Kalidas has taken the Mahabharat as its original source.

The title of the play gets its identity by the name of its heroine, protagonist Shakuntala. The main characters of the play are Shakuntala and King Dushyant. The play has seven acts overall. The description starts in the summer season. Being an epitome of heavenly beauty Shakuntala influenced king Dushyant,who enters the premises of sage Kanva’s ashram.

We find many more important characters except the hero and heroine like Shakuntala’s friends Anusuya, Priyamvada sage Kanva, Gautami, sage Durvasa, their son Savdamana, Marica, Vishvamitra, Menka, etc.who played visible important role in the play.

The themes of the play are love, romance , and wait for beloved which is at the base of the play.

Although while creating the plot of the play Kalidas presents her heroine or the protagonist of the play, very submissive, rebellious, or the one who is to fulfill her desires but it is shown indirectly by the author how a woman should not cross the limits, made by her culture and society.

The creation of different myths shows the poetically sensibility and ironies at several acts the intelligence of author like the creation of different episodes : a curse to Shakuntala by sage Durvasa, loss of memory of King Dushyant, his refusal and acceptance.

Recognition (abhijyana) of truth is the central issue: in the play, Shakuntala is recognized "by virtue of a token of love, not by love itself. In the absence of concrete, tangible proof of love and marriage, she is lost." (1)

"The reconciliation and reunion of Sakuntala and Dushyanta take place in another world, the golden world of the primal pair. The resolution of the plot is affected in this mythical world; therefore, one way of reading the play is to see it as having a fictive ending. By introducing the device of a deus et machina, the situation is saved, temporarily; the tragedy is averted, but the tragic tone remains."(2)

Other than, the role of nature in the background makes the play more vibrant and appealing to the readers. We find a rare and intense connection between humans and nature that is full of empathy and several emotions.

Shakuntala of Utkarsh Patel is a woman wronged because she has been taken from its original source, sage Vyas's Mahabharat with approximately same characteristics of the heroine as she is beautiful, ,wise and brave enough to make her stand for her son. The patriarchy had been even covered for its lust since the ages being mala fide to the women with the help of poetic licence of male authors which could have damaged the reputation of males. Adding myths to cherish good image of males is a way to prevent some historical or mythological consequences. Here she (Shakuntala) has not remained a victim of patriarchy or fate when she is being mistreated. There are some more stories in the novel. She asks questions for different suffered women too. This is an example of eye-opener for sensible patriarchy to realize.

Shakuntala seems mature from the beginning in the novel when she came to know about her real parents. Shakuntala of Utkarsh Patel is different from the Shakuntala of Kalidas Patel, enriched her character with different positive traits confidence, boldness and logic to compare her with modern woman. Her last speech brings the memory of Sita in front of readers similarly bold, brave

determined. She reminds him the duties not only of a father but a king too. Patel's Shakuntala denies to accept the male dominance and the result comes as Shakuntala : the woman wronged.

2. REVIEW OF LITERATURE

A research scholar is supposed to approach the relevant researches or literature releted to the prescribed topic to access more knowledge and to understand the background of the topic to make the research more authentic, original and worth while.

1. A comparative study of the portrayal of nature in the poetical works William Words worthorth Kalida by Kumar, Naresh and guide Joshi, Arun, September, 2020 (research or thesis)
2. Re-Visiting Mythology: A Study of Namita Gokhale's Shakuntala: The Play of Memory, 2020, P. Gokula Priya Research Scholar, Dept. of English Chikkanna Government Arts College, Tiruppur (research or thesis)
3. Portrayal of Women in Indian Fiction, Ishita Pundir and Alankrita Singh, International Journal of Research in Engineering, IT and Social Sciences, ISSN 2250-0588, Impact Factor: 6.565, Volume 09 Issue 02, February 2019, Page 137-141
4. Solanki, P. (12/2019). A Comparative Study of Kalidasa's Abhijnana Shakuntalam and Namita Gokhale's Shakuntala: The Play of Memory. smart moves journal ijellh, 7(12), https://doi.org/10.24113/ijellh.v7i12.10234
5. (A blog) abhigyan shakuntalam: a brief study,dr. hareshwar roy, may 28, 2019, satna, m.p., india satna, madhya pradesh, india blogger.com
6. How Shakuntala was transformed from a shrinking violet to a forthright woman by Urmi Chanda Review of the novel on mythological fiction by Utkarsh Patel, titled 'Shakuntala: The Woman Wronged', September, 2015.

7. The Nature Of Aesthetics And Ethics In Classical Literature Of India – A Study of Kalidasa's Plays Malavikagnimitram, Abhigyan sakuntalam and Vikramorvasiyam Dr. Jayshree Singh, Assist. Prof. in English, B.N.P.G.Girls' College, Udaipur.january, 2011
Singh.67jayshree@yahoo.com/dr.jayshree.singh@gmail.com

3. OBJECTIVES OF RESEARCH

As the topic ' From Protagonist to Woman Wronged : A comparative study of Shakuntala of Kalidas and Utkarsh Patel' reveals the objective that how a protagonist gets a change in identity with the passage of time or changing perspectives.

Character of 'Shakuntala' originated from sage 'Vyas' in 'Mahabharat' where she is depicted as a wise, beautiful responsible and independent woman who raises his son and brings up him as a great warrior 'Bharata'.He has the credit to unite the whole country as one. Later the great dramatist Kalidas uses the weapon of mythology to make patriarchy superior and defend the king Dushyant from getting guilty in historical significance and creates the scenes of the curse of sage 'Durvasa' and the episode of the ring.

Contemporary author Utkarsh Patel who is a professor of Comparative Mythology at Mumbai University. He has brought a new or even original Shakuntala in light thoughtfully by retelling the story of Shakuntala who comes in front of the patriarchy for rights of her son.

So the differences made the research scholar eager to study both historical and contemporary modern indian compositions respectively. Objectives of the study are given below:-

1. To study feminism in the reference of her changing identity as from a protagonist to woman wronged.

2. To study the authors lives and era.
3. Study of their prescribed literary works.
4. Explore the owned literary style in their works.
5. Comparison of:-

(a) Main characters of the works
(b) Narration of the works
(c) Theme
(d) Structure used in the works

4. RESEARCH DESIGN

When a scholar begins the research he/she must decide the proper design or methodology to proceed his work ahead. Here presented research work is based on comparative textual analysis of the writers views on the protagonist Shakuntala, to make it qualitative work.

5. DATA COLLECTION

To collect data and information, an interview is supposed to conduct with the author of the book 'Shakuntala : the woman wronged' as primary source of data.

On the secondary level texts(1)Translation of Abhigyan shakuntala of Kalidas and (2) ' Shakuntala-The Woman Wronged' of Utkarsh Patel for the base of research and researches, done before the presented research, thesis different articles, journals, various relevant websites, authentic reports of government, etc. will be accessed to grab original information to make research valuable.

6. CONCLUSION

The elements, the researcher aims to study here different components in the context of 'Abhigyan Shakuntlam' of Kalidas and Utkarsh Patel's 'Shakuntala: the woman wronged' are :

1. To study feminism in the reference of her changing identity as from a protagonist to woman wronged.

2. Analysis of author's life and era.

3. Explore the owned literary style in their writings.

4. . Study of their prescribed literary works

5. Comparison of:-

(a) Main characters of the works

(b) Narration of the works

(c) Theme

(d) Structure used the works

7. CHAPTERISATION

Chapter 1 : Introduction

Chapter 2 : Review Of Literature

Chapter 3 : Kalidas And His Significant Analysis Of Abhigyan Shakuntalam

Chapter 4 : Utkarsh Patel And His Analysis Of Shakuntala : The Woman Wronged

Chapter 5 : Comparison Of Shakuntala Of Kalidas And Utkarsh Patel

Chapter 6 : Conclusion

Chapter 7 : Bibliography

8. BIBLIOGRAPHY

1. Abhigyan Shakuntlam, Kalidas
2. Shakuntala (2015) : the woman wronged, Utkarsh Patel, Roopa publications, September
3. Devdutt Patnayak (2006) Myth = Mythology, Decoding Hindu Mythology, Penguin Random House, India.
4. Gokhale, Namitha. Shakunthala (2005) : The Play of Memory. New Delhi: Penguin Books India.
5. Sahoo, Umakant, Jena, Debajyoti (2017) "Mythological evidences in mahakavyas of Kalidas" Department of Sanskrit & Indian Culture, Sri Chandrasekharendra Saraswathi Viswa Mahavidyalaya
6. Kalidasa's "Shakuntala" And Sir William Jones : An Analytical Study on The First English Translation Saiyed Samirmiya Amirmiya Department of English, School of Languages, Gujarat University Under the supervision of Dr. Nilesh Sathvara (Ph. D. Supervisor, Department of English, Gujarat University). Corresponding Author : Saiyed Samirmiya Amirmiy
7. Book Review: 'Shakuntala: The Woman Wronged' by Utkarsh Patel by CHAARVI BADANI on Feb 3, 2016 • 10:19 PM
8. Abhigyan Shakuntalam by Kalidasa Summary and Story May 7, 2021, by Somnath Sarkar, 2021 All About English Literature at https://www.eng-literature.com
9. Blog of Utkarsh Patel "This is Utkarsh Speaking".
10. https://www.eng-literature.com/

11. Le Thi Bich Thuy (2018) The Image of Women in Some Ancient Indian Literary Works Teaching in Vietnam at the Present, ,*American Journal of Educational Research*. **2018**, 6(6), 658-663. DOI: 10.12691/education-6-6-12 Received March 26, 2018; Revised May 12, 2018; Accepted May 15, 2018

12. Women in Indian Mythology: Seeking Order in the Chaotic Interpretations, May 2018,Conference: Early Medieval, Renaissance and Modern (EMREM) Committee At : University of Birmingham Project : Archaeology of Myths and MythologyAuthor:Shriya GautamUniversity of Oxford